

# THE MUSICAL GAZETTE

An Independent Journal of Musical Events

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.



VOL. I., No. 10.]

SATURDAY, MARCH 29, 1856.

[PRICE 3d.  
BY POST, 4s.]

## MUSICAL ANNOUNCEMENTS, &c.

### NEW PHILHARMONIC SOCIETY.

—Subscribers and the Public are respectfully informed that the CONCERTS will take place on the following Wednesday evenings:—April 2 and 23, May 14, June 4 and 25.—Subscriptions for Reserved Seats, £2 2s.; Professional Subscribers, £1 1s.; Unreserved Seats, the number of which is limited, £1 1s. Subscribers' names received at the Office of the Society; at Messrs. Cramer, Beale, and Co.'s, 201, Regent-street; and at Messrs. Keith and Co.'s, Cheapside.

W. GRAEFF NICHOLLS, Hon. Sec.

### MR. HAROLD THOMAS has the

honour to announce that his SOIREE MUSICALE will take place (by the kind permission of Mrs. T. Cautley Newby), at 30, Welbeck-street, on Saturday, March 29, to commence at 8 o'clock. Tickets (single), 7s. each, and Family Tickets (to admit four) One Guinea, may be obtained at Messrs. Leader and Cocks', 63, New Bond-street, and Mr. Robert Ollivier's, 19, Old Bond-street.

### MR. WM. STERNDAL BENNETT

respectfully announces to his Friends and the Public that his PERFORMANCES of CLASSICAL PIANOFORTE MUSIC (12th annual series) will take place at the HANOVER-SQUARE ROOMS, on Tuesday Evenings, April 8, May 6, and June 3.—Subscription Tickets for the three performances, One Guinea, to be had of Mr. W. S. Bennett, 15, Russell-place, Fitzroy-square; Leader and Cocks, 63, New Bond-street; and of the principal Music-sellers.

### MR. LAMBERT (of York Cathedral),

Vocalist, Bass, is open to accept Engagements for Oratorio or Concert, in or out of London.—Communications to be addressed to his residence, 51, Union-terrace, York.

**WILBYE COOPER, 93, Park-street,  
GROSVENOR-SQUARE.**

### MR. WILLY'S CONCERT.

Mr. WILLY begs to announce that he will shortly resume his Annual Series of QUARTETT CONCERTS at ST. MARTIN'S HALL.

22, Trigon-terrace, Kennington.

### BARON CELLI, Maitre de Chapelle

to the late King of Bavaria, and Professor of Singing to Mdmes. Grisi, Albertazzi, Boccadati, Schuberbeckner, &c., is in town for the season. Applications for lessons to be made at his residence, 70, Welbeck-street, Cavendish-square.

### MISS STEELE, Professor of Singing

at the Royal Academy of Music, and Associate of the Philharmonic Society of London, 27, Southampton-place, Euston-square. Miss Steele deems it necessary to make this announcement, in consequence of frequent mistakes arising, from a lady of the same name (without the prefix of her christian name) having recently entered the musical profession.

### ITALIAN SINGING LESSONS and

CLASSES.—Signor P. ONORATI begs to inform his Friends and the Public that he receives PUPILS for the above at 10, St. George's-terrace, Hyde-park, where arrangements may be made with him any day.

### A YOUNG LADY, having a Contralto

Voice of superior quality, is desirous of entering into an engagement to sing in a choir on Sundays. A salary expected. Address, "L. B." Musical Gazette Office.

### MR. BALFE begs to announce to his

Friends and Pupils that he has arrived in London for the season. All communications to be addressed to his residence, 11, Cork-street, Burlington-gardens.

### MUSIC HALL, SURREY-STREET,

SHEFFIELD. Concert Parties, Lecturers, and Exhibitors, may obtain all particulars of Charges, &c. by application to the Secretary, who will be happy to undertake all Local Arrangements connected with Concerts, &c.—W. E. EVANS, Secretary, Music Warehouse, 51, Norfolk-street, Sheffield (late Dawson).

### MISS BESSIE DALTON, Vocalist

(Soprano). Communications respecting engagements to be addressed to her residence, 60, Princes-street, Leicester-square.

### TO AUTHORS and COMPOSERS.—

J. H. JEWELL (from Soho-square), Music-Seller and Publisher, having taken the extensive Premises, 104, Great Russell-street, Bloomsbury, is now prepared to undertake every description of Music Engraving, Printing, &c., at the most moderate charges.—Works revised for Press.—Estimates given.

### A GENTLEMAN, with a knowledge

of Music, is desirous of investing a certain sum in some establishment, by which (in addition to his personal assistance) he could secure a sufficient and increasing competency.—Address, Musicus, 8, Great St. Andrew-street, Bloomsbury, London.

### SINGING.—A Young Lady, R.A.M.,

possessing a pure, sweet Mezzo-Soprano voice, good intonation, and who reads quickly at sight, will give a handsome Douceur to any party procuring her an engagement in a Madrigal Union, Concert, or Choir.—Address, Iris, 21, Margaretta-terrace, King's-road, Chelsea.—N.B. Schools and Families attended.

### MISS HUGHES, R.A.M., Soprano,

will sing at Wolverton March 31st; April 1st, Olney; 2nd, Stony Stratford; 3rd, Newport Pagnel; 5th, Bath; 7th, Bristol; 9th, Abingdon; 10th, Oxford. All communications respecting Concerts or Oratorios to be addressed 69, Great Queen-street, Lincoln's-inn-fields.

### MR. LAND begs to announce his

RETURN to London for the season, and will receive his Pupils as usual. Address, 12, Hyde-street, Manchester-square; or, Messrs. Cramer, Beale, and Co., 201, Regent-street.

### SCHOOL FOR THE INDIGENT BLIND,

ST. GEORGE'S-FIELDS, SOUTHWARK.

### WANTED.—A Musical Instructor

for the Organ, the Pianoforte, and in Vocal Music.—Applications by letter, with testimonials, will be received by the Rev. B. G. Johns, Chaplain, on or before March 31st.

The duties and requirements, as settled by the Committee, may be known on application as above.

### ST. MARTIN'S HALL.—ORCHES-

TRAL CONCERTS every SATURDAY, under the Direction of MR. JOHN HULLAH.—Second Concert, Saturday Next, April 5th, at Eight o'Clock, when Madame Clara Novello will sing.—Tickets, 1s. 6d. and 2s. 6d.; stalls, 5s.; may be had of the music-sellers, and at the Hall.

## THEATRICAL ANNOUNCEMENTS.

### DRURY-LANE—ENGLISH OPERA.

Triumphant Success of Verdi's Grand Opera IL TROVATORE, entitled the GIPSY'S VENGEANCE, which will be repeated every night, with the following powerfulcast: Lucy Ecott, Miss Fanny Huddard, Mr. Augustus Brahman, Mr. Henri Drayton, Mr. Farquharson, &c. After which, on MONDAY and following evenings, Donizetti's Opera—THE DAUGHTER of the REGIMENT.—Maria, Miss Dyer. Reduced prices as usual. Stalls, 4s.; Dress Boxes, 3s.; First Circle and Pit, 2s.; Upper Circle and Amphitheatre, 1s.; Gallery, 6d. Private Boxes 10s. 6d., £1 1s., and £2 2s.

### THEATRE ROYAL, HAYMARKET.

Re-engagement of Perea Nena.—Monday and during the week, the new comedy of THE EVIL GENIUS. After which, an entirely new ballet pantomime, with new music composed by Edward Fitzwilliam, and the scenery painted by Mr. William Calcott, entitled EL GAMBUSINO, or the Mexican Goldseeker, in which the renowned Spanish Dancer, Senora Perea Nena, with Manuel Perez, and a New Company of Dancers from Madrid and Barcelona, will appear. With LEND ME FIVE SHILLINGS.

### ROYAL PRINCESS'S THEATRE.—

This Evening, THE CORSICAN BROTHERS, THE VICTOR VANQUISHED, and A PRINCE FOR AN HOUR. HENRY THE VIII., for the last time but two, on Thursday.

### ROYAL OLYMPIC THEATRE.—

Lessee and Manager, Mr. ALFRED WIGAN.—On Monday, and during the week, STILL WATERS RUN DEEP, and the Fairy Extravaganza, entitled THE DISCREET PRINCESS; or, The Three Glass Distaffs. In which Messrs. Emery, P. Robson, H. Cooper, Miss Marston, and Miss Maskell will appear.

### THEATRE ROYAL, SADLER'S-

WELLS.—Under the Management of Mr. GEORGE A. WELLS.—On Monday, March 31st, an original romance, of intense local interest, entitled THE FIELD OF FORTY FOOTSTEPS, in which that unrivalled artiste, Mr. Leigh Murray, and the favourite actress, Miss Fitzpatrick, will sustain the principal characters. The eminent tragedienne, Miss Cushman, is engaged for a limited number of nights, being her farewell engagement in England.

### STRAND THEATRE.—

Manager, Mr. T. PAYNE.—On Monday, and during the week, THE LOST DIAMONDS; or Family Secrets, supported by Messrs. Basil Potter, Kinloch, Hall, Miss Cleveland, and Miss J. Adams. After which MY WIFE'S COUSIN, by Mr. B. Potter, Messdames Cleveland, Adams, and Somers. To be followed by GOOD QUEEN BESS. Queen Bess, Mr. James Rogers; Leicester, Miss Bennett; Raleigh, Miss Somers; Ormond, Miss Weekes, &c. Grand Ballet by Madlle. Clair and Corps de Ballet. After which the FIFTH OF NOVEMBER; or Gunpowder Plot, in which Mr. George Cooke and James Rogers will appear, and a Ballet Divertissement.—Stalls, 4s.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Half-price to all parts at nine o'clock.

## NOTICES, &amp;c.

—o—

**TO ADVERTISERS.**—To facilitate the calculation of the Price of Advertisements, the Proprietors of THE MUSICAL GAZETTE have adopted the following simple and moderate scale:—

The first three words . . . . . 6d.  
For every subsequent twelve words, or less . . . . . 6d.  
For example—An Advertisement of fifty-eight words would cost 3s.

Post Office Orders for 3s. (town subscribers) or 4s. (country) may be made payable to JOHN SMITH, Charing-cross Office.

## TO CORRESPONDENTS.

**MUSICUS.**—We regret that remuneration cannot be arranged.

**MR. JOHN BARNETT** is informed that on the receipt of his first letter the missing Number was forwarded to him. Since most of the other Numbers arrived in due course, it is impossible to state where the error lay which prevented the delivery of No. 8. To the Publisher's best belief, every Subscriber's copy is regularly addressed and posted, and it would be ridiculous to tax the Post Office with any mistake, since no messenger could swear to the posting of one particular paper amongst such a Number. When information is received at the GAZETTE Office that a copy has not arrived, one is instantly forwarded, to the loss of the Publisher, who runs the risk of its being his clerks' fault, or an error on the part of the Post Office. The omission of the advertisement, it appears, was unintentional, but, as Mr. Barnett desires, it shall not be repeated. In further reply to Mr. Barnett's letter, the Editor desires to say that he has no account against Mr. Barnett. The PUBLISHER'S demand can be ascertained on reference to the published scale of charges and the terms of subscription.

**W. H., Liverpool.**—Possibly the GAZETTE has gone to your last address. It is now altered on the books, and we trust the Paper will duly arrive.

**A. Z.**—Notices of provincial concerts are very acceptable to many of our readers. Thanks for your hint; we will endeavour to modify the personal enthusiasm to which you draw attention.

**JOHN BISHOP.**—We will endeavour to obtain the Editor's address. Subscription amount preferred by order.

Every exertion will be made for the punctual delivery of the GAZETTE. Complaints on this subject should be sent direct to our Office.

## THE MUSICAL GAZETTE

SATURDAY, MARCH 29, 1856.

THE New Philharmonic Society gives its first concert for this season on Wednesday evening next. The *locale* this year is Hanover-square; Exeter-hall, St. Martin's-hall, and Exeter-hall again having been tried in the previous seasons. We are at a loss to account for these rather capricious changes, but trust there will be a chance of so excellent a society settling down somewhere, that it may be in a measure identified with some good room and locality, and obtain a position to which its liberal management and excellent performances entitle it. Whether the Hanover-square Rooms are suited to its orchestra and connections remains to be seen; but we have a faint misgiving that the orchestra will be proportioned to the Hanover-square Rooms, and that, since the audience must necessarily be less numerous than at Exeter-hall or the hall of St. Martin, the strength of the band must be accordingly reduced. The strength of the band has been the chief strength of the New Philharmonic Society, and we should lament a curtailment of the stringed force, which has rendered the society famous from its commencement.

Dr. Wylde conducts three concerts, Mr. Benedict the other two, and at these last Herr Otto and Madame Goldschmidt will perform. Since these *artistes* fill every room with guineas long before they make their appearance therein, we may reasonably conclude that every seat in the "Queen's Concert Room" will be taken for the season before the society's first concert comes off, for the subscription to the series is particularly moderate, and those who wait for the "Goldschmidt" evening with the intention of purchasing single tickets will undoubtedly find neither sitting nor standing room.

Those who enter their names as subscribers with the intention of hearing all the concerts will find abundance to interest them; two works by Mozart (first time in this country) are to be performed on Wednesday next, and other novelties are in prepara-

tion, in addition to the established symphonies which are sure to be rendered in first-rate style. The New Philharmonic Society has in past seasons done some service—it has introduced (to more especial notice than he had before obtained in England) the fantastic composer and inimitable conductor, Hector Berlioz. Beethoven's Choral Symphony, a work previously given over as a bad job—a sort of *pons asinorum*—was produced by this clever Frenchman during the first season with a completeness of execution, and, let us add, a care and study in the reading that has made us regret he was not retained for a term of years to conduct the concerts. English composers have obtained a hearing for which they might otherwise have waited a long time. Edward Loder, Frank Mori, and Howard Glover have had cantatas performed, and other English works have been done, the acceptance of which reflects credit on the management. We doubt not that other compositions by native composers will figure in the programmes of the ensuing season; and in this confident hope we wish the Society all possible success. We would suggest that every means be taken to prevent an abuse of the privileges of professional subscribers. Each applicant for a professional season ticket should be compelled to prove his claim, otherwise the temptation to purchase tickets for the series of concerts at half price will be more than some amateurs are proof against. *Verbum sap.*

All who have the opportunity of perusing this Number of our Journal are earnestly requested to send in their names as Subscribers direct to the Office, 141, Strand; or, if they prefer obtaining the Musical Gazette through their Booksellers or Newsvenders, an intimation that they have so done will be gratifying to the Proprietors.



MR. ALBERT SMITH had the honour of giving his Entertainment before her Majesty and the Court on Tuesday evening.

## ANNOUNCEMENTS FOR THE WEEK.

**TO-DAY.**—Crystal Palace Concert, half-past two.

Mr. Hullah's Orchestral Concert, St. Martin's-hall, eight.

Mr. R. Harold Thomas's soiree, 30, Welbeck-street, eight o'clock.

Mr. Adolphus Francis's Reading, Regent-gallery, eight o'clock.

**MONDAY.**—Concert (Bishop's music) Eyre Arms Assembly Room, eight o'clock.

"Haydn" Commemoration at the Panopticon, quarter past eight.

Amateur Musical Society, Sixth Concert, Hanover-square, half-past eight.

**TUESDAY.**—Musical Union Matinee, Willis's Rooms, half-past three.

**WEDNESDAY.**—Farewell Dinner to Mr. Farquharson, previous to his departure for Australia, London Tavern, five o'clock.

New Philharmonic Concert, Hanover-square, eight o'clock.

**THURSDAY.**—Whittington Club (Eighth Anniversary) Dress Ball at Freemason's-hall.

Picco's Concerts commence at St. James's Theatre.

**FRIDAY.**—*Elijah* (Sacred Harmonic Society) postponed to April 11th.

**SATURDAY.**—Crystal Palace Concert, half-past two.

Mrs. Kemble's Reading, *Merchant of Venice*, Hanover-square, three o'clock.

Mr. Hullah's Second Orchestral Concert, St. Martin's-hall, eight.

Mr. Adolphus Francis's Dramatic Readings, Regent-gallery, eight.

## Metropolitan.

### CRYSTAL PALACE.

THE Palace and Park were thrown open on Good Friday afternoon, when, as will be seen by our return of visitors, an unusually large concourse of people attended. There was no additional attraction, but a very good programme was performed by the Company's band from half-past two till five, and there was a performance of sacred music at half-past five on the organ exhibited by Bishop and Co., the proximate galleries being densely crowded. Perfect order was maintained throughout the day, and few left before the shades of evening began to fall.

Every exertion is being made towards opening a portion of the West-End and Crystal-Palace Railway this summer. The completion of this line will be a grand thing for the Crystal Palace Company.

The concert on Saturday last included Mendelssohn's Second Symphony (A minor), which was really well played, though we again regretted the paucity of stringed instruments. Berlioz's adaptation of the "Hungarian March" was also played: we hope to see other pieces by this excellent and insufficiently-appreciated composer in future programmes. Miss Alleyne sang arias by Mozart, Pacini, and Garcia; Mr. George Collins gained much applause for his violoncello solo, and Mr. W. H. Adams was successful in Hummel's rondo, "Le Retour à Londres." Herr Manns, the new band-master, is a careful and efficient conductor as far as reading the music goes, but he is unfortunate in his gestures, and conducts the audience instead of his band—at least, three-fourths of his beating is done with his face to the former. We are not aware of any precedent for this, neither can we conceive that any additionally beneficial result is obtained by so unusual a proceeding.

The following is the return of admission for six days, from March 21 to 27:—

		Admissions on Payment.	Season Tickets.	Total.
Friday, March 21	..	16,295	1,212	17,507
Saturday " 22	..	170	1,610	1,680
Monday " 24	..	8,981	649	9,630
Tuesday " 25	..	4,324	437	4,761
Wednesday " 26	..	3,179	527	3,706
Thursday " 27	..	2,299	416	2,715
Total	..	35,248	4,751	39,999

AN amateur performance of sacred music took place on Monday evening week at a tea meeting, in the Brunswick Chapel School-room, Milton-street, Dorset-square. The chapel choir, assisted by Miss Rowe, R.A.M. (whose services were gratuitous), entertained a numerous and highly-respectable audience, with a choice selection of anthems, &c. Among other pieces in the programme we noticed Winter's "Hear my prayer," "My God look upon me" (Reynolds), "Blessed be thou, Lord God of Israel" (Kent), and "In Jewry is God known" (Dr. W. Clark). They were very creditably rendered, and gained the well-merited applause of the meeting. The quartets were sung by Mrs. Andrews, Mr. Russell, Mr. Healing, and Mr. Ditton, in an able manner, though the tenor was slightly predominant. The duets and solos attracted our attention as being especially worthy of commendation. "A Prayer for our Country," which was an addition to the programme, was beautifully sung by Miss Rowe, and at its conclusion received a universal *encore*. Novello's arrangement of the "National Anthem" terminated the evening's entertainment, which throughout gave satisfaction to all present. W. B. Bentley, Esq., through whose exertions the choir has attained its present state of efficiency, presided throughout the evening at the organ, and the *baton* was wielded (with rather too much vehemence) by Mr. Lewis, master of the choir. The concert was on behalf of a fund for cleaning and repairing Brunswick Chapel.

THE Sacred Harmonic Society performed the *Messiah* on Wednesday evening at Exeter-hall, with Madame Rudersdorff, Miss Dolby, Mr. Sims Reeves, and Mr. Weiss, as principals. The hall was quite full, so that during this week this oratorio has drawn about 10,000 persons. We speak *within* compass, for the Panopticon has had a share in the attraction, the entire oratorio, or two-thirds of it, having been given on two or three evenings.

ON Wednesday last a congregational *conversazione* was held in the schoolroom of St. Mary's Church, St. George's East, on behalf of the Ragged School. The musical arrangements consisted of a concert, including Mendelssohn's allegro movement from the Symphony to Hymn of Praise; "I waited for the Lord," "He counteth all your sorrows," "Turn Thee unto me," Costa; "Lord God of Abraham;" and quartet, "O rest in the Lord," Mendelssohn; "Galatea, dry thy tears," Handel; "He counteth all your sorrows," was well sung by Mr. J. Harding, an amateur, while the primo soprano part of "I waited for the Lord" was astistically rendered by a young lady, who—it was whispered—was a daughter of one of the churchwardens. Madame Schmackersgael nearly gained an *encore* in "Turn Thee unto me," and was much applauded in "O rest in the Lord." Mr. T. Perkin was a very able leader, and Mr. J. Martin Dunstan, organist of St. Mary's, was conductor and accompanist.

AT the Lecture-hall, Deptford, Mr. Vernon Garland gave an evening concert, on Tuesday week, assisted by Miss Poole, the Misses Wells, Miss Emma Martyn, Mr. George Genge, Mr. Frank Bodda, Miss Holmes (pianoforte), and Messrs. Taylor and Winsor (flutes). Only one glee was introduced, "Here in cool grot." There were seven encores. Miss Poole in "Pray Goody," and in the duet "Rataplan" (Donizetti), with Mr. Bodda; the same gentleman, in an Irish ballad; Mr. Genge, in "Philip the Falconer;" Miss M. Wells, in "Our loved, our brave," as sang by Hatton, and with her sister, in Mendelssohn's "I would that my love," and Glover's "Fairy Dance." Miss Holmes, who is a pupil of Mr. Vernon Garland, was much applauded in Wallace's "Cracovienne," and Mr. Garland joined the flautists in selections from *Norma* and *La Straniera*, playing likewise a pianoforte solo. Oetzmann and Plumb's pianoforte was used. Though the weather was rather unfavourable, the room was crowded.

MR. DONALD KING, the Messrs. Jolley, Miss Clara Henderson, and Miss Heywood were engaged at the annual festival of the Asylum for Idiots on Thursday last.

ON Monday week Mr. George Case invited musical cormorants to a stupendous feast of forty-eight pieces at Exeter-hall. These "monster concerts" have the effect of drawing large audiences, but we question if, when they leave, the listeners are not thoroughly fatigued, and if they do not reflect that after all a concert of one-third the length would not have given much more gratification. Mr. Case is sufficiently accomplished to provide a good series of chamber concerts. He is a performer on the violin, concertina, and pianoforte—excelling in the two former, and has a clever brother and sister, and lots of professional pupils. Why not employ such material in carrying on entertainments of reasonable dimensions? To do the caterer justice we must record that he obtained the chief available talent for this occasion, and that Exeter-hall was thoroughly crowded.

THE Surrey Bachelors gave their sixth annual ball on Thursday evening, at the Freemasons'-hall, when about 500 assembled and kept up dancing with great spirit, under the ceremonial master-ship of Mr. Frampton, and with the enlivening strains of Adams's band, till a late—or rather an early—hour. The ball was given in aid of the funds for extending the Lecture-hall in connexion with the Walworth Literary and Scientific Institution. The extension is to admit of reading-rooms, library, and other offices being added to the present hall, which, though a capacious building, only consists of one room. There is vacant ground for the purpose, which is already the property of the Institution, and the accomplishment of the object will be quite a boon to a neighbourhood which is springing up like a small settlement on the west side of this very hall. At present the lecture-room and library, &c., are a quarter of a mile apart.

THE *Messiah* was performed at St. Martin's-hall, on Monday, week under the direction of Mr. Hullah, when a densely-crowded audience attended. We are informed that there were nearly 2,500 persons in the hall, and that hundreds were sent from the doors. Mr. and Mrs. Sims Reeves, Miss Dolby, Miss Banks, and Mr. Weiss, were the principal vocalists.

MR. DANDO's Fifth Quartet Concert was given at Crosby-hall, on Monday week, compositions by Haydn, Corelli, Beethoven, Mendelssohn, and Onslow, appearing in the programme, which was varied with songs by Mr. W. H. Cummings, accompanied by Mr. Zerbini.

ON Tuesday week Mr. G. M. Forrest gave an entertainment at Shaftesbury-hall, Aldersgate-street, entitled "An Evening with Eliza Cook."

The first *soirée musicale* of the 5th season of the Réunion des Arts, took place at 76, Harley-street, on Wednesday. The premises have been enlarged, since the increasing interest manifested in this institution demanded more space and accommodation, and still the rooms were crowded. The classical portion of the programme was instrumental, and was supported by M.M. Molique, Ries, Hill, Paque, Tedesco, and Benedict. Beethoven's 5th quartet, a quintet (strings and pianoforte), by Spohr, and "Hommage à Handel" for two pianofortes, were features.

**KEW-GARDENS.**—The number of visitors last year (1855) amounted to 318,818, against 339,164 in 1854, and with this exception (accounted for by the wretched weather which prevailed last spring and in the early months of last summer), the increase of visitors has been regular and progressive. From January to July the number was less by 41,844 than in the corresponding months of 1854; but in August and September the number in 1855 was 13,272 in excess over the same months in 1854, notwithstanding the attractions of the Paris Exhibition. The general conduct of visitors (the number sometimes amounting to 12,000 in one day), and especially that of the middle and lower classes, is still reported as most praiseworthy; and it is intimated that the grosser acts of misconduct, rudeness, pilfering, &c., are committed by "people apparently of better education and of a higher grade." Last year and during the latter part of 1854 the great benefit was conferred on the public of keeping the botanical gardens open on Sunday afternoons until sunset in summer as well as in winter (the old hour was six o'clock, p.m.), and "the privilege has not been abused." The cultivation of botany as a science—no longer a dry study—is much encouraged by the facilities afforded in Kew-gardens, and no better proof can be given of the growing popularity of the science than the rapid sale of a cheap and very excellent *Illustrated Guide*, which has gone through thirteen editions in the space of eight years. The plan of affixing to the plants the names, both vernacular and scientific, of the more useful kinds is adopted with much benefit. Many useful and ornamental plants (too numerous to specify) were added last year. The great event of the year was the erection of a new house for succulent plants, 200 feet by 36 feet, and 15 feet high.

**THE COVENT-GARDEN FIRE.**—Immediately over the portico in Prince's-place was her Majesty's box, leading to which was the private staircase. There were also five rooms fitted up most magnificently, the retiring-room having a very handsome fire-place, a splendid looking glass and mirrors, with an inlaid circular glass table, in gold and blue, with allegorical devices. All that now remains of the beautiful suite of rooms is a few pieces of scarlet cloth, which was used as the carpet, and some hundred iron springs in the elaborately-appointed sofas and chairs, used only by her Majesty and attendants. The whole of the conservatory, adjoining the Queen's box, has likewise been totally consumed. The massive iron doors between each room of her Majesty's box, and also between the private boxes, are completely doubled up by the intense heat to which they were subjected. Through the exertions of Mr. Pouteau, the whole of the books and accounts of the theatre have been saved, also the deed and engagement boxes. The books of Mr. A. Harris, the stage manager of the Italian Opera, have also been preserved. These books contained the whole of the "getting up" of all the operas that have been produced since the commencement of the Italian Opera, and the loss of which would have been incalculable, as no amount of money could have replaced them had they been destroyed. From information received from Mr. Horton, the principal musical librarian to the establishment, we can state that the entire score of no less than forty-three operas, and immense quantities of ballet music, have been consumed. The property of M. Jullien, consisting of music, drums, gongs, &c., has also shared the same fate. The English library, which had some time ago been removed to the houses in Prince's-place, has been preserved, but the prompt dramatic copies, which amount to several thousand books, have all perished.

JULLIEN, who has been stopping at Brighton, is about to return to town and prepare for the Surrey Gardens campaign.

AN estimate of Mr. Gye's loss by the fire at Covent-garden Theatre has been prepared by the surveyors of the Phoenix Fire Office. It amounts to 32,740*l.*, the office being responsible for only 8,000*l.*

GRISI and Mario will leave Paris for Fulham this week.

## ORGAN.

A beautiful specimen of a chamber organ has been completed by Messrs Bishop and Storr for a private gentleman. The following is the description:—

Height .. .. .	10 Feet 6 Inches
Width .. .. .	7 " 8 "
Depth .. .. .	4 " 0 "
Compass from CC to F.	

### FIRST MANUAL.

Open Diapason (throughout) .. .. .	8 Feet
Stopped Diapason and Clarabella .. .. .	8 "
Viol di Gamba to C .. .. .	8 "
Principal ... .. .	4 "
Flute to C .. .. .	4 "
Fifteenth .. .. .	2 "
Sesquialtra, 3 ranks.	

### SECOND MANUAL.

Dulciana .. .. .	8 "
Stopped Diapason, Bass .. .. .	8 "
Stopped Ditto to C .. .. .	8 "
Hautboy to C } In separate Box .. .. .	8 "
Cremona to C } .. .. .	8 "
Dulcet .. .. .	4 "

### PEDAL ORGAN, 2 OCTAVES OF PEDALS.

Bourdon .. .. .	16 "
Principal .. .. .	8 "

### ACCESSORY MOVEMENTS.

Swell to Great.  
Great to Pedals.  
3 Composition Medals.

The whole is enclosed in a General Swell. The Case is of Mahogany, in the Gothic style, and is handsomely carved and polished.

Everything is of course on a small scale, but the distinctive quality of the various stops is thoroughly preserved. A deal of variety can be drawn from this little instrument, and we quite envy the amateur who will have it at his constant command. The oboe, cremona, and stopped diapason in the swell are in a separate box with shutters, and the pedal which acts upon these can be pressed by the same foot as the general swell with the greatest ease. The quality of these reeds is very pleasing and pure, and they can be used separately or together without the usual concomitant of a flue-stop. This is most unusual with a cremona. Our readers will be astonished at the small dimensions of the instrument.

A NEW organ has been erected in Archbishop Tenison's Chapel. It was "opened" on Easter Day by Mr. Edwin Barnes, organist of St. George-the-Martyr, Queen's-square. A choir of about twenty-six voices attended.

## Provincial.

**BATH.**—The two readings of *A Midsummer Night's Dream* have attracted large audiences. The play was read by Mr. J. W. Morris, and the instrumental music was rendered by the Pump-room band, under the leadership of Mr. Salmon. Miss Helen Taylor presided at the pianoforte, and the whole was under the direction of Mr. Bianchi Taylor, whose exertions are highly praised in the local journals.

Mr. Macfarlane's Concert for the Benefit of the Nightingale Fund took place at the Guildhall. The attendance, although numerous and respectable, was not so large as anticipated. The vocalists engaged for the occasion were Mr. and Mrs. Pyne, Mr. and Mrs. Snary, Master G. Harding, and Mr. J. Collins; and the instrumentalists, in addition to the band of the North Somerset Yeomanry, were Mr. Duck, on the concertina, and Miss Clara Macfarlane on the pianoforte. The performance reflected the highest credit upon all concerned. Mrs. Pyne was eminently successful in all that she undertook, more especially in a new song, entitled "The Soldier Boy to his Mother." Her talented husband (who has been elected an Associate of the Royal Academy) contributed largely to the success of the concert; he was deservedly applauded, and in one instance *encored*. Mr. and Mrs. Snary sang with great taste; and Mr. J. Collins's baritone voice was heard to great advantage in a patriotic song (which was redemanded). Mr. Duck's concertina solos were listened to with attention. Miss Clara Macfarlane, a child who has only just

attained her ninth year, played two fantasias on melodies from *L'Elisir d'Amore* and *Lucrezia Borgia* in a manner which would have reflected credit upon a pianist of thrice her age and of established reputation. The military band, under the able leadership of Mr. Williams, performed with their accustomed spirit and excellence, and the concert passed off in a highly satisfactory manner.

**BRIGHTON.**—Herr Kuhe has just engaged Madame Gassier for an evening concert, to take place at the Town-hall on Friday evening, April 11th. The programme is highly attractive, including the well-known names of Mrs. Lockey (late Miss Williams), M. Gassier, Mr. Swift (the favourite tenor), and Signor Regondi.

Mr. C. Charles delivered a lecture on Wednesday evening week in the Town-hall, on "Comic Characterization," to a numerous audience. The lecture consisted chiefly of scenes and songs from various writers, illustrative of the subject of the evening. A good portion of the entertainment was furnished by those comic scenes in which Shakspeare depicts *Falstaff* as a bibber, a fibber, a boaster, a coward, and a faithless friend, yet all done with so much drollery that one can hardly get vexed with *Sir John*, who, being born with more flesh, was also born with more frailty than other men. "Simon the Cellarer's Song" was given as being germane to the fat knight's enormous love of sack. The scene in which *Fluellen* makes *Pistol* eat the leek was also laid under contribution by the lecturer, who, passing, as he said, by a natural transition from *Fluellen* to *Llewelyn*, and thence to *Llangollen*, sang "Jenny Jones." The "Fox of Ballybotherum," from *Lover's Rory O'More*, came next, and the inimitable passage between the French smuggler and the Irish peasant set the audience in a roar. Of course, the song known by the name of the play was thrown in to grace the entertainment, which was wound up by several scenes from *Box and Cox*, rendered with considerable comic effect. The lecture seemed to afford unmixed pleasure.

The ball last week at the Pavilion in aid of the Town Band Fund was attended by about 180 ladies and gentlemen. Dancing was kept up till a late hour. Much dissatisfaction has, we hear, been expressed at the exclusion of several of the higher class of tradespeople.

Mr. Buckland discoursed at the Town-hall on Wednesday week "On the Songs of Dibdin and other English Composers." The room was crowded to excess. Mr. Buckland said it was no uncommon thing at the present day to hear remarks made that such a musical composition was learned, that it was evidently the work of a scientific man, that it was bold, brilliant, and that the instrumentation was fine, but that there was a deficiency in the melody. That was in a word saying that the poetry as well as the essence of music was absent. The power of producing melodies was a natural and unpurchaseable gift, to which no amount of study, no amount of musical refinement can attain. Nature waits not for art to prepare a man to become a poet; she bestows the gift now on a peer, and now on a Scotch plough boy. The melodist is the man of nature; and amongst the natural musicians of our own country Charles Dibdin holds a prominent place. Dibdin's original destination was the church, and he was sent to college with that view; but his predilection for music altered his career in life. He had the usual struggles of genius in battling his way to fame, and it afterwards became the world's wonder that such a genius as his had been so long unrecognised or disregarded by the world. Dibdin was always his own poet. He (Mr. Buckland) would introduce the first of Dibdin's sea songs, which he wrote in a gale of wind on his passage from Calais, while his mind was filled with reflections on his rejoining her, who, as he said, had lent all the inspiration to his poetical and musical efforts. Mr. Buckland gave with effect "The High Mettled Racer," accompanying himself on the piano in a style of brilliant execution, as he did in all the songs introduced in the course of the evening. He next gave "Meg of Wapping," which he prefaced with an account of the seven husbands who Meg had had in her time, and whose fate gave rise to that ancient institution in our country—the Coroner's Inquest. The song was well received. Coming to "The Standing Toast," a sailor's song, Mr. Buckland said that as a poet Dibdin was natural and unaffected, his verse always flowed smoothly, and he never exaggerated. He illustrated the sailor's life and character in a manner that strikes home to the heart. In his songs the sailor finds a faithful picture, refined, it is true, but still a faithful picture of his recklessness, his affection, his intemperance, his devotion to duty. He presents

the poetical as well as the physical picture of the sailor. In Jack Ratling, as Hogarth said, the sailor recognises a brother. The image of his favourite hero stands between him and his animal indulgences. His courage is no longer a mere brute instinct, and he remembers that

There's a sweet little cherub that sits up aloft  
To keep watch for the life of poor Jack.

"The Standing Toast" is taken from an opera called the *Round Robin*. This song was given by Mr. Buckland in excellent style. It was followed by that pleasant old ditty, "The Advice," in which the difference was shown between the humorous song in a bygone day and the modern buffo song. It requires considerable comic power to embody it with effect, in order that "Old Mary" who married "John" may be thoroughly illustrated. Mr. Buckland rendered this in admirable style. Then followed the "Anchorsmith," which gave rise to a dissertation on the musical acquirements of Dibdin, which was of the most superficial kind, not extending beyond the mere scoring. With this simple knowledge Dibdin thought himself qualified to give free scope to his genius. It was from this self-satisfaction of Dibdin we may be sure we have lost a great composer; but the melodist remains fresh, pleasing, and beautiful for ever. In giving the "Anchorsmith," Mr. Buckland characterised it as the boldest of Dibdin's productions. He next rendered a MS. production of his own, entitled the "Yachters," descriptive of a cockney boating trip, and abounding in a series of racy and humorous hits of a very rich character. It kept the audience in roars of laughter throughout. This completed Part I. Part II. was introduced with Longfellow's song the "Blacksmith," music by Weiss, and was prefaced by an account of the gifted blacksmiths who adorned literature from time to time, including Elihu Burritt. Then came a pleasant trifle from Mr. Buckland's own MS., about the quaker and the lady, which lady afterwards turns out to be a cunning specimen of a Dick Turpin, *done*, however, by the more adroit quaker. Mrs. Norton's "Murmur of the Shell," a sentimental song of no peculiar merit in itself, was not made much of by Mr. Buckland, as it requires a voice of singular softness to make it passable even. Hood's "Bridge of Sighs," the music by West, was introduced with a short preface of Hood's merits and beauties as a poet, his humour and gay sadness. The song itself pleased us better than anything in the programme. The composer happily caught the spirit of the poet, and the result is a song of great power and pathos, characterised in some passages by a thrilling wildness and a passionate force which completely subdue the heart. The entertainment was brought to a close with another of Mr. Buckland's productions in MS. entitled *William Tell*, a new historical extravaganza. We do not remember any evening's entertainment given by the Committee of the Athenæum which seemed to pass off with more *eclat* than that on Wednesday last.

**COALBROOKDALE.**—On Monday, a concert, highly creditable to the district, and more particularly to the local talent of the neighbourhood, took place. Mr. Charles Roden acted in the capacity of leader, and Mr. T. Watkiss presided at the piano. The performers were, for the most part, members of the Coalbrookdale Music Class, and the concert took place at the lecture-room. Miss Herring sang Mrs. Groom's "Over the Sea" with very great taste, and received an encore. Mr. Roden displayed great talent by his bold and spirited style as leader, and as a soloist on the violin. Mr. Watkiss displayed the tones of the excellent piano, presented to the Institute by Miss Darby, with great effect. There were also four male voices whose most admired vocal piece was "The Village Choristers." The audience was numerous and respectable.

**CHORLTON-ON-MEDLOCK.**—Promenade concerts were given here on the 8th and 17th inst. by the principal members of the Manchester Concert-hall Orchestra, Miss Armstrong being engaged as vocalist on each occasion. The overtures performed were *Zampa*, *Zauberflöte*, *Fra Diavolo*, and *La Bayadère*; slow movements from Haydn's "Surprise" and Beethoven's First Symphony were also given, and a selection from *Lucia*, with violoncello and cornet solos by Messrs. Turner and Ellwood. Herren Steingraber and Seimers contributed solos on the violin and pianoforte, and Mr. J. H. Maud was accompanist. The concerts took place at the Mechanics' Institute, which provided ill accommodation. A new "Free-Trade Hall," however, which is in process of construction, and which will be of abundant size, will remedy this difficulty.

**DEWSBURY.**—On Tuesday last *Judas Maccabeus* was performed by the Dewsbury Choral Society, assisted by Mrs. Endersohn, Miss Crossland, Mr. Miranda, and Mr. Lawler. The band and chorus were on an extensive scale, the chief members of the West Riding Orchestral Union assisting. Mr. Maddock, of Leeds, was the leader, and Mr. J. W. Dean, conductor. The concert went off with great success, and to the satisfaction of a large auditory.

**DUDLEY.**—Miss Timmins gave her first concert here—her native town—in the Hotel Assembly Rooms, yesterday week, when she was honoured by a full and fashionable attendance. Miss Timmins has just completed her studies in London, under that distinguished master, Sir G. Smart, and her *debut* in the musical world proves, beyond doubt, that she is destined to hold a high position as a vocalist, and we confidently predict for her a brilliant future. The programme was an excellent one, varying from the old Scotch melody and the English ballad, to the classical Italian aria. Miss Timmins evinced judgment in the selection of her songs, for which she deserves especial praise, viz.—“The dream of joy,” by Donizetti, and the difficult aria, by Bellini, “Ah! non giunge,” from *La Sonnambula*, with its brilliant and rapid *bravura* passages; both of them suited her admirably, though each so different in style, the former requiring passionate expression—the latter, powers of execution of the highest order. She also took part in several duets, and in the quartett, “Dal tuo Stellato,” by Rossini. The unanimous *encores* she received must have been very gratifying to her as an *artiste*, and will stimulate her to still greater exertion. Miss Saunders sang “Excelsior” (by Blockley) in a most finished manner; it was one of the gems of the evening, and did the fair executant infinite credit. Mr. and Mrs. Paget and Mr. Phinehas were the other vocalists. Each acquitted themselves well, especially Mrs. Paget. Her singing of the Scotch songs, “Bonnie Dundee,” and “A man’s a man for a’ that,” brought out her fine contralto voice to very great advantage—the last-named song being much applauded. Mr. Phinehas was also a *debutant*; his singing would be more effective if he would bring out the notes from the chest, instead of from the head. His best effort was the “Star of Love,” by Wallace. Mr. Paget sang “Rule, Victoria,” exceedingly well. Mr. Stockley presided at the pianoforte with considerable ability. Mr. Alfred Beddoe was the pianoforte soloist. This gentleman performed two pieces, one by Benedict, “Remembrance of Scotland,” and “La Cascade,” by E. Pauer. He has a firm, yet delicate touch, and rendered both of them with such precision and vigour as gave unlimited satisfaction to an attentive and delighted audience, the last piece being enthusiastically *encored*. The concert concluded with “Auld Lang Syne,” harmonised by Knyvett.

**GLASGOW.**—On Saturday week a miscellaneous concert was given, at which the overtures to *Semiramide* and *William Tell* were played in an excellent manner. The most notable points in this concert were the two solos by Signor Baraldi, “Il mio tesoro” and “Com’è gentil,” sung with great taste, and rapturously *encored*, and a scena from *Fra Diavolo* by Herr Reichardt. On Monday (17th) *Lucrezia Borgia* was presented for the first time this season, with Madame Fodor as the *Borgia*, M. Zelger as *Alfonso*, and Herr Reichardt as *Gennaro*. Madame Fodor appeared to greater advantage in this character than in any other yet performed by her, and with *Alfonso* in the second act displayed powers of acting and vocalization that we were not prepared to expect, judging from her previous personations. Herr Reichardt was *encored* in “Di Pescatore,” and instead of the air “Com’è soave,” in the second act, sang “In terra sola,” from *Don Sebastian*, which was much admired. The *brindisi* “Il Segreto” was given by Madame Widmann with considerable effect, and was *encored*.

On Tuesday (18th) *Guglielmo Tell* was performed for the first time in Glasgow; Madame Fodor as *Matilde*, Signor Baraldi as *Arnoldo*, Signor Monari as *Guglielmo*, and to strengthen the cast, Herr Reichardt took the part of *Un Pescatore*. The most attractive pieces were comprised in the second act, the solo “Selva opaco” by Madame Widmann, and that of “O muto asil” by Signor Baraldi, being sung in the most charming manner, the latter especially creating quite a sensation. The duet “Dolci affetti,” between *Matilde* and *Arnoldo*, pleased highly, and was *encored*; and the trio “La gloria infiammi” was given with great effect. We must not omit to mention the graceful dancing of the Misses Gunniss in the incidental ballet, and the very spirited manner in which the well-known overture (*encored*) was performed by the orchestra.

On Wednesday (19th) the performance commenced with the third act of *Il Trovatore*, which was, as before, received with great and increasing favour. *Il Barbiere* was afterwards presented for the first time this season, with Madame Fodor as *Rosina*, Herr Reichardt as the *Count Almaviva*, M. Zelger as *Bartolo*, Signor Monari as *Figaro*, and Signor Boccolini as *Basilio*. The first aria, “Ecco ridente,” was given by Herr Reichardt with great feeling and finish, but to our taste with an excess of ornament. We were much interested with the success achieved by Herr Reichardt in this his first appearance here in a character of a comic nature. It was a most artistic performance, combining all the qualifications of a first-rate actor with his known talents as an accomplished singer, and gives us cause for regret that he leaves us with this one performance only in a *role* which he has evidently studied with care. “Largo al factotum” passed off without creating the slightest sensation, Signor Monari being quite unequal to its proper execution, requiring as it does considerable volubility of voice, a quality which this *artiste* does not possess; otherwise, he sustained the part creditably. Signor Boccolini showed to great advantage as an actor in the part of *Basilio*; and in “La calunnia,” which was well sung, depicted the unscrupulous adviser with great unctuousness of manner, and in a style of which we had not thought him capable. M. Zelger personated the jealous *Dottore* with spirit, singing and acting with great humour, but with an occasional tendency to overdo the fun, in which he was encouraged, no doubt, by the audience appearing to enjoy it exceedingly. We deprecate, however, the means taken for this purpose by interpolating expressions in English into the dialogue, subversive as it is of all true taste in classic opera. The *Rosina* of Madame Fodor was the most unsatisfactory performance of the whole, and to enumerate the faults would be to instance her every attempt almost in this part, there being a total absence of the vivacity, both in singing and acting, so much desiderated in the character of *Rosina*. The “Una voce” was the merest “sham,” and much to the delight of the audience the “master” took the part of the “pupil” in the music lesson and sang a German lied, for the *encore* substituting another German song, the “Signal.” We must not omit to state that the overture was played in capital style by the orchestra, reflecting great credit on the conductor, Signor Orsini.

On Thursday (20th), being the last performance of the season, the large audience was invited to an “olla podrida,” consisting of the second and third acts of *Il Profeta*, the last act of *Don Pasquale*, a scene from *Fra Diavolo*, and concluding with the last act of *La Favorita*, the various parts being sustained by the same *artistes* as in previous representations. The whole went off with great *clat*, and we hope “the management” has received such encouragement in Glasgow as to induce them to cater for our amusement and instruction in future seasons. If they have to complain of want of success, we think that it is to be attributed to the want of a soprano of greater talent, and for their own interests it will be imperative that this be remedied in future arrangements. With this exception the *troupe* was of more than average ability, and such as we in the provinces ought to encourage as a means of preparing us for appreciating performances of a more perfect class.

To try the experiment of Italian Opera at theatre prices, Mr. Edmund Glover arranged with the various performers to give one extra night, and if we may judge from the crowds who thronged for admission we must allow it was a success. The opera selected was *Guglielmo Tell*, represented nearly as on the former occasion, and was most favourably received by a part of the audience. There has been much both said and written in regard to the means to be adopted for the elevation of the musical taste of the working classes; but we feel confident, from the display of Monday evening, that this desirable object is not to be obtained by the sudden transition of the taste from music of a low, popular character, to that of a high class—from the “Ratcatcher’s Daughter” to “Il mio tesoro” and “Angiol d’amor.”

(To be continued.)

**GLOUCESTER.**—The triennial meeting of the three choirs of Gloucester, Worcester, and Hereford will be held in the autumn, and already have thirty-six gentlemen come forward as stewards. We trust that the spirit of these volunteers will not lead them into such extravagant payment of vocalists as to remove all chance of the charity receiving any benefit, which has been the rule rather than the exception hitherto. We shall soon be

enabled to announce the date of the festival, and to give full particulars.

Costa's *Eli* is to be performed at the Shire-hall, on Tuesday next, with organ accompaniment. A French lady is to take the principal soprano part.

**LEEDS.**—At the parish church, and at St. George's, selections from the *Messiah* were sung on Easter Sunday, and additional choral services performed.

**ENGLISH OPERA.**—An operatic company have been performing during the Easter week at the Theatre Royal, Hunslet-lane. The operas produced have included *Fra Diavolo*, *Elizir of Love*, *Sonnambula*, and *Maritana*. According to the play-bills the performers were from the Drury-lane company. They were Madlle. Lanza (*prima donna*), Madlle. Adami, Mr. Herbert, and Mr. H. Corri. For a provincial theatre, where the accessories to operatic performances are so meagre, the pieces have been very creditably performed. The *prima donna*, although age has robbed her voice of much that appears to have been good, still retains fine execution and dramatic vigour. Madlle. Adami, the second soprano, has a rather pleasing voice, but much too weak for a theatre. Mr. Herbert is evidently a novice on the boards, and "walks" badly. With a sweet tenor voice, of good compass, he pleases his hearers much. Mr. Henry Corri is a good performer, and sings his bass songs with great success. Of the chorus singers we cannot speak very highly; and, if they are a specimen of the Drury-lane chorus, we tremble for the result of the opera at that national establishment. The orchestra is made up of a piano, two violins, a flute, a cornopean, one violoncello, and a trombone; but the performers play very respectably, and the result is far preferable to that which would arise from a bad band of twenty or thirty performers.

**LEEDS ROYAL GARDENS.**—On Good Friday selections of sacred music were performed in these grounds by Milburn's brass band. There was a good attendance of visitors, which was possibly increased by the closing of Kirkstall-abbey, some misanthropists having managed to shut out the public from these beautiful ruins on that day. On Easter Monday, Tuesday, and Wednesday three brass bands were performing in the gardens; and, as additional attractions, Lord Cardigan allowed his celebrated charger "Ronald" (which carried the noble lord through Balaklava fight) to be exhibited. Balloon ascents were also made, with two free seats in the car for visitors.

An appropriate selection of sacred music was performed on Saturday night, at the Music-hall, under the management of the Recreation Society's committee. We were pleased to see the room well attended, more particularly the gallery, which was crowded with working men, who patiently listened to that class of music said by many persons to be unappreciated except by the cultivated hearer. There were selections from Mozart's *Requiem*, Spohr's *Last Judgment*, Costa's new oratorio *Eli*, and Handel's *Judas Maccabeus*. The performers were Mrs. Sunderland, Mrs. Gill, Mr. Hargrave, Mr. Garner; a chorus of sixty voices; and Mr. Spark as accompanist on the harmonium. The opening chorus from the *Requiem*, "Dies ire," was creditably sung. The performance of the celebrated quartet, "Recordare," by the four principals, was not calculated to impress the audience with the transcendent beauty of the composition. The choruses "Lachrymosa" and "Hosanna" were excellently sung, and gave evidence of the capabilities of the choir, when care and practice are bestowed on their performances. Of the selections from the *Last Judgment*, the soprano solos by Mrs. Sunderland, and the choruses, "Praise the Lord," and "Holy, holy," were the most effective. Mr. Garner (from Huddersfield,) gave the bass solos, "I am the first," and "I know, saith the Lord," with much care and correctness; but his voice exhibited neither much musical tone nor power, and the evident exertions to produce an effect, caused the reverse of the attempt. It will be a difficult task to convey to those not present at the concert, the signal failure of Mr. Hargrave, the tenor; indeed, we may safely say that the selections from three out of the four sacred works performed were unsuccessful, as a whole, mainly through his entire want of the knowledge of his parts. We feel that Mr. Spark is much to blame for his indiscretion and want of forethought in introducing as principal tenor a performer so utterly unprepared, from want of previous practice, to sustain the prominent position assigned him. The conductor ought to have known at the rehearsal (if, indeed, there was one,) the incompetency of Mr. Hargrave to perform his duty; for it was evident to the merest tyro amongst the audience, that he had scarcely suffi-

cient acquaintance with the music to enable him to sing a single bar correctly. The disapprobation expressed by the critical gallery audience, will, we trust, give both Mr. Hargrave and Mr. Spark a lesson which will convince them that musical audiences cannot, with impunity, be trifled with. Selections from Mr. Costa's new oratorio, *Eli*, commenced the second part, and were listened to with considerable interest. We can scarcely judge of the merits of the work from what we heard on Saturday; but the pieces performed did not certainly impress us with the conviction that *Eli* ought to be ranked with the oratorios of Handel, Haydn, and Mendelssohn. The air, "Turn thee unto me" (Hannah's prayer), sung by Mrs. Sunderland in an admirable manner, is pretty, but lacks any impressive melody. A duet given by Mrs. Sunderland and Mr. Hargrave (Hannah and Elkanah), which is said to be the gem of the oratorio, was unfortunately marred by the mistakes of the tenor. The duet is extremely pleasing and one that is likely to become popular with amateurs, especially as it is within reach of nearly all performers. Whether Mr. Costa was aware of plagiarism at the time of writing this duet, we are unable to say; but the subject he has chosen is identical with the middle movement of Beethoven's Sonata in G. (Op. 14). Mr. Spark performed on the harmonium, the "March of Israelites," the effect of which was completely lost on such an instrument; for although it is the sweetest-toned harmonium we have ever heard, it is but a sorry substitute for an organ. The march, given by a full band and under Mr. Costa's own direction, may be pleasing; but as a proof that Mr. Costa is not over fruitful in musical ideas, we noticed that the opening theme of the march is repeated no less than nine times, and without any change of construction. Mrs. Gill was warmly *encored* in the plaintive and happy air, "Lord from my bed" (Samuel's morning prayer). It was given with much care; and but for a bad pronunciation of several words, would have proved our local contralto a singer of high merit. The chorus "Hosanna in the highest," possesses much grandeur, and was creditably performed; but the indecision of the leads, and inattention to *pianos* and *fortes*, were exhibited in this as well as in nearly all the previous choruses, and clearly indicated a want of practice. As a proof of this, we have only to refer to the magnificent manner in which the choruses from *Judas Maccabeus* were performed—because they were well known. The greatest triumph during the evening was Mrs. Sunderland's singing of the air from *Judas Maccabeus*, "From mighty kings." It was one of the finest and most effective specimens of vocalization we have ever listened to, and was deservedly *encored*. We have made our remarks on the inefficiency of the performance of the principal portion of the selection for Saturday night, because it is well known that there is material in Leeds for better work; that the Leeds chorus especially are capable of performing any music well, provided that pains be taken and attentive practices secured. The prices charged for admission were of course too low to warrant an engagement of more than one first-rate singer; but we trust Leeds is not yet so barren in soloists as not to be able to provide better performers than the principal male singers at Saturday's concert.

**LIVERPOOL.**—The 59th anniversary of the Apollo Glee Club was celebrated at the Adelphi Hotel, on Saturday fortnight, when some 50 gentlemen sat down to dinner. Mr. James Holme was chairman on the occasion; and the vocal staff comprised the names of Mrs. Holden, Mrs. Morgan, Messrs. Gunn, Evans, Jones, Wilson, and George Holden, the latter presiding at the pianoforte. The grace before meat was "Praise the Lord;" afterwards, the usual "Non nobis Domine. The following glees, &c., were sung in the course of the evening:—National Anthem; Chorus, "Loud let the Moorish tambour sound" (Bishop); Glee (harmonised), "Shepherds, I have lost my love" (Greatorox);

[This is one of the twelve harmonised glees sung at the Ancient and Philharmonic Concerts, when Mrs. Billington was the soprano, Mr. Bartleman the bass, Mr. Vaughan the tenor, and Mr. Knyvett the alto.]

Sestet, "Stay, prithee stay, the night is dark" (Bishop); Round, "To our musical club, here's long life and prosperity" (Dr. Warren); Madrigal, "Maidens, would you 'scape undoing" (Macfarren); Sestet, "Oh! bid Robin Hood is a forester good" (Bishop); Glee, "The cloud capt towers" (R. J. S. Stevens); Glee, with chorus, "Make sail! make sail!" (Bishop); Glee, "When wearied wretches sink to sleep" (Bishop).

[It is worthy of a passing remark, that this was the first glee written by this eminent composer. He had heard Lord Mornington's well-known, "Here in cool grot and mossy cell," and thought he would

try to write a glee; the glee just named being the production. And it may further be stated, that the last time Sir Henry Bishop was in Liverpool, he dined with the Apollo Glee Club at an anniversary festival, and presided at the piano whilst the glee just named, and "Mynheer Van Dunk," were sung. The occasion is well and deservedly remembered in the club, and by those who were there as guests.]

**MADRIGAL**, "Smiths are good fellows" (John Cobb, 1667); Glee, "Gather, oh! gather each flower" (Bishop); Glee, "The mighty conqueror of hearts" (Webbe); Four-part song, "Beware" (J. L. Hatton). This last composition was introduced after the health of the "Lancashire Witches" had been drunk, and can scarcely be considered complimentary to the fair creatures. The arranger should have applied to the Messrs. Distin for the words, written by Mr. S. Buckingham, "Such a maid love tenderly."

**MARGATE**.—Mr. Gardner's second subscription concert took place on Monday week, at the Royal Hotel Assembly-rooms. Mrs. Frodsham, Mr. Genge, and Mr. Elton Williams, were engaged, and Mr. Gardner played a violoncello solo and a concertante duet with Mr. Nelson Irons, who presided at the pianoforte.

**NORTHAMPTON**.—On Monday evening last, a harp entertainment was given at the Lecture-hall, in Gold-street, by Mr. Ellis Roberts, the popular harpist, assisted by the vocal abilities of Miss Hughes, of the Royal Academy of Music. The Lecture-hall was respectably filled, and the performances, judging from the *encores*, of a gratifying character. It is always a treat to hear Mr. Roberts, and those who have listened to Miss Hughes will desire other opportunities of hearing and appreciating that lady's vocal powers.

Mr. J. F. Klitz gave concerts on Wednesday and Thursday, having engaged Madame Rudersdorff, Misses Julia Bleaden, and Lizzy Stuart, and Mr. Miranda, with the instrumental variety of Messrs. Alfred and Henry Nicholson for oboe and flute. Mr. J. B. Zerbini was the accompanist. The concert was under distinguished patronage, including that of the Marquis of Ailesbury, Earl Pomfret, and Lord Hopetoun.

**SYDENHAM**.—A soiree on behalf of the funds of the British School took place in the school-room at Lower Sydenham on Monday last. We notice it, as it was wholly of a musical character, and reflected great credit upon the ladies and gentlemen who assisted, who, with one or two exceptions, were amateurs. We give particular praise to Miss Williams, a professional young lady, who, in addition to a sweet mezzo soprano voice, possesses a most pleasing and natural manner and excellent taste. She sang, very much to the satisfaction of the audience, several English songs, and especially Balle's "Canteener." Her disposition to oblige, by assisting in any manner suggested at the moment, is also much to be commended, as we are all aware that on these occasions there are numerous disappointments, which can only be remedied by the kindness of those who are up to the mark. Miss Wortley also assisted. There were numerous glees, chosen principally from the "Orpheus" collection and Hatton's Four-Part Songs.

We must not forget to mention the kindness of Mr. Augustus Manns, the Musical Director of the Crystal Palace, who favoured the audience with a delightful violin solo on Weber's last waltz. Several gentlemen obligingly sang solos both sentimental and comic. Some of Lover's best ballads were given with great effect. We give this notice at some length with a view to encourage amateurs, and to impress upon them the possibility, with a little practice, of "doing likewise," and offering to their friends a very creditable and agreeable entertainment, more especially on these occasions, where serving the funds of a charity is an object. They are not only listened to with pleasure, but identify themselves with the charities in the neighbourhood. We have omitted to notice the very effective pianoforte solos of Mr. F. Williams, who also accompanied the vocal music in a manner for which the singers must have been grateful.

The whole affair was so successful that the Committee were induced to repeat the entertainment on Tuesday last to a greatly increased audience.

**WINDSOR**.—On the 6th inst. the *Creation* was performed by the Windsor and Eton Choral Society at the Town-hall. The principal vocalists were Miss Grace Alleyne, Mr. Dyson, and Mr. Whitehouse. Dr. Elvey conducted, and the band was led by Mr. G. A. Griesbach.

On the 11th the Glee and Madrigal Society gave their fifth subscription concert at the Town-hall, which was attended by the principal gentry of Windsor and Eton and the neighbourhood, the officers of the Guards, &c. There were four compositions by

Sir Henry Bishop, who wrote one or two glees expressly for this society. Mr. Dyson was encoired in a song with oboe obligato, and Mr. Grattan Cooke in a fantasia on Swiss, Irish, and Italian airs. A harmonised version of the "The blue bells of Scotland" was also redemanded. Messrs. Knowles, Marriott, and Bridgewater also sang, and Dr. Elvey was director.

**WORTHING**.—Several members of the Choral Society assisted in the vocal worship at the Chapel of Ease on Sunday, alike greatly creditable to the preceptor and those who took part in the service of the choir. Advances and improvements of this sort judiciously introduced and controlled, may aid and elevate public worship.

## Opera.

**ITALIAN OPERA**.—It is stated that Mr. Lumley has gone to Paris to make engagements preparatory to opening Her Majesty's Theatre this season; but, like a Vienna despatch, all such announcements "must be received with caution." Many of the daily and weekly journals indulged in a castellated atmosphere about Mr. Gye taking the Lyceum, actually going so far as to say where the pit was to be divided, how many boxes there were to be, and we don't know what beside.

We really believe we have sufficient ground for saying that Mr. Gye has no hope of carrying on Italian Opera this season. Drury-lane is refused. A proposal to Mr. Buckstone to yield the Haymarket has been declined, and the Lyceum is already let.

**DRURY LANE**.—An English version of Verdi's *Trois Actes* was produced on Monday last, under the title of *The Troubadour*; or, *the Gipsy's Vengeance*, with great success. Want of space compels us to defer particulars until next week.

## Theatrical.

**HAYMARKET**.—This is the only house which has produced any really striking Easter novelty. The return of the Spanish dancers to the scene of their former triumphs being celebrated by the production of a most magnificent ballet pantomime, entitled, *El Gambusino*; or, *The Mexican Gold Seeker*. It is of a very different character to the trifling ballets in which we have hitherto seen these dancers, as it is a drama with a really stirring and melodramatic plot, told in appropriate and expressive pantomime, with the adjunct of highly descriptive music. The idea of turning the capabilities of these *artistes* in a more congenial direction to English taste is due to Mr. H. R. Lumley, and Mr. Buckstone has seconded his efforts by producing the piece with lavish expenditure as regards scenery, decorations, and costumes. Senora Perea Nena seems to have quite a new field opened to her for the display of her unrivalled powers in giving expression to the varied feelings which alternately agitate her in the course of this little drama; and we never remember to have seen any pantomimist more vividly and truthfully express dramatic thought. Her dancing is, as it has ever been, full of fire, abandon, and touching sentiment, and we feel assured that in this new guise she will, if possible, take even a higher rank with the public than before. Senor Manuel Perez went through the part of the *Gambusino* with dramatic intelligence, and danced with his usual grace and ease. The music, composed by Mr. Fitzwilliam, is most appropriate and highly descriptive, and the scenery in the best style of Mr. Calcott.

**SOHO**.—This elegant theatre opened for a summer season on Monday, with the *Merchant of Venice*, Mr. Winter playing *Shylock*. After which, the "National Anthem" was sung by the company. The performances concluded with the farce of *Mrs. White*, in which Mr. Mowbray and Miss Helen Love appeared.

Mr. J. M. Kemble, having returned to England, will resume his office as Examiner of Plays to the Lord Chamberlain. Managers will in future send their manuscripts to him for perusal in lieu of Mr. W. B. Donne.

MR. ANDERSON has occupied the following theatres:—The National, Cincinnati, U. S.; the Broadway, New York; the Holiday-street, Baltimore; the National, Washington; the City, Glasgow; and the Lyceum, London. The Glasgow Theatre was burnt to the ground not very long after its erection. It was built by Mr. Anderson at a cost of 15,000*l.*, and was only insured for half that sum.

## THEATRES.

### PRICES, TIME OF COMMENCEMENT, &c.

ADELPHI.—Private Boxes, £2 2*s.*; Stalls, 5*s.*; Boxes, 4*s.*; Pit, 2*s.*; Gallery, 1*s.* Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, £2 2*s.* and £1 11*s.* 6*d.*; Stalls, 5*s.*; Dress Boxes, 4*s.*; Upper Boxes, 3*s.*; Pit, 2*s.*; Gallery, 1*s.*; Upper Gallery, 6*d.* Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

DRURY LANE.—Box-office open from 10 till 6. Galleries, 6*d.* and 1*s.*; Pit, 2*s.*; Upper Boxes, 1*s.* 6*d.*; First Circle, 2*s.* 6*d.*; Dress Circle, 3*s.*; Private Boxes, to hold two persons, 10*s.* 6*d.* (5*s.* for each person extra); on the Grand Tier, £1 1*s.*; Proscenium and Stage Boxes, £2 2*s.* The performances terminate every evening at half-past 11. Doors open at half-past 6, commence at 7.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 5*s.* each; Boxes, 5*s.*; Pit 3*s.*; Lower Gallery, 2*s.*; Upper Gallery, 1*s.* Second Price—Boxes, 3*s.*; Pit, 2*s.*; Lower Gallery, 1*s.*; Upper Gallery, 6*d.*; Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5*s.*; Upper Box Stalls, 4*s.*; Boxes, 4*s.*; Pit, 2*s.*; Gallery, 1*s.* Second Price at 9 o'clock—Upper Box Stalls, 2*s.*; Boxes, 2*s.*; Pit, 1*s.*; Gallery, 6*d.* Private Boxes, £2 2*s.* and £1 1*s.*; Family Boxes, £3 3*s.* Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

PRINCESS'S.—Dress Circle, 5*s.*; Boxes, 4*s.*; Pit, 2*s.*; Gallery, 1*s.*; Second Price—Dress Circle, 2*s.* 6*d.*; Boxes, 2*s.*; Pit, 1*s.*; Gallery, 6*d.* Orchestra Stalls, 6*s.*; Private Boxes, £2 12*s.* 6*d.*, £2 2*s.*, and £1 11*s.* 6*d.* Box-office open from 11 till 5. Doors open at half-past 6, commence at 7. Children in arms not admitted.

STRAND.—Stalls, 4*s.*; Boxes and Reserved Seats, 2*s.* (Children half-price); Pit, 1*s.*; Gallery, 6*d.* Doors open at half-past 6, commence at 7.

SURREY.—Boxes, 2*s.* (half-price at half-past 8, 1*s.*); Pit, 1*s.*; Gallery, 6*d.* Box-office open from 11 till 3. Children in arms not admitted. Doors open at 6, commence at half-past 6.

## CORRESPONDENCE.

### TO THE EDITOR OF THE MUSICAL GAZETTE.

SIR,—In reply to your query in a foot-note in last Number, asking where I had heard "*Les Vepres Siciliennes*," I have to inform you that I had that pleasure in the Grand Opera in Paris, when it was performed in the presence of S. M. l'Empereur. I should think every exertion was given to do it justice. This was in July last year.—I am, Dear Sir, yours faithfully,

F. R.

## Reviews.

BALLAD, "PARTING MOMENTS." BY A. S. HOLLOWAY. Jullien and Co.

The "Parting Moments" are those when the British soldier is about to sail from his native shores to fight his country's battles, and the words which express the anguish of the father parting with his daughter, the lover with his mistress, and the husband with his wife—are simply and gracefully set by Mr. Holloway. There are, however, some unnecessary stoppages, such as occur in the last bar of page 1, and the 8th and 16th bars of page 2. When the voice and accompaniment come to a frequent pause, it gives a short ballad a patchy and incoherent appearance. At the top of page 2 there is a change of key, which is calculated to escape an amateur's notice; it would have been far better to make every B an accidental natural. The song is adapted for soprano or tenor voices.

"WHEN THE MOON IS BRIGHTLY SHINING." FOR THE PIANO-FORTE. BY W. C. SELLE. Wessel and Co.

This is Molique's serenade, which we recently noticed, not particularly well transcribed but not badly varied. The accompaniment to the song is in quavers, but in this arrangement it is in crotchets, which gives it a meagre effect.

SONG, "OLD ENGLAND IS OUR HOME." BY E. J. LODER. Z. T. Purday.

This is a spirited song, but there is little in its construction to recommend it to especial consideration. The *coda* might serve for a chorus at a convivial assembly, and as it begins a little like "Trab, Trab," would be readily caught. It is of moderate compass and might be sung by a bass. We should not omit to remark that on the last page is printed an orchestral score of the accompaniment, which will probably be of service.

ROMANESCA ET CAPRICIOSA, POUR LE PIANO. PAR J. R. SCHACHNER. Schott and Co.

Two bagatelles of pleasing character and easy accomplishment. The former is a sort of song without words, beginning like an aria in Donizetti's *Favorita*; the latter is a transcription of a Norwegian Melody.

SONG, "THE REAPER AND THE FLOWERS." BY W. GRILLIERS. W. Young.

The inclination to set Longfellow's words is a sort of musical epidemic, and we care not how soon it gets unprevalent, for it assuredly entices many of our composers, who would be better and more successfully employed on simple ballads, to try their hands on the romantic effusions of the American poet. In this case we are almost confident that Mr. Grilliers must have had an air in his portfolio lying idle, and on reading "The Reaper and the Flowers" have been stricken with the idea that they might be made to fit, otherwise we should not find accent in such particularly strange places. We instance "A reaper whose name is Death," "The bearded grain at a breath," "They shall all bloom in fields of light," and "The mother gave in tears and pain." Mr. Grilliers has evidently rushed into print too soon.

HYMN OF PRAISE FOR ALL NATIONS: A SACRED CANTATA FOR FOUR VOICES, WITH CHORUS, WITH AN ACCOMPANIMENT FOR THE ORGAN OR PIANOFORTE. BY THOS. LLOYD FOWLE. Novello.

Mr. Fowle must have been ill-advised or could have had no advice at all, that he should, at the time of the 1851 Exhibition, have brought out a work of such pretending title. Some notion may be formed of the exceeding simplicity of this Cantata, when we state that it extends over 26 pages, and there is not more than one accidental to a page; indeed there are some few pages without a single accidental. Mr. Fowle should study Spohr and get amongst intense chromatic harmonies, he would then, perhaps, find a happy medium and be better fitted to appear in print. It is not a fault for a composition to be simple; but composers should be careful how they associate their productions with grand occasions.

THE Trustees of the British Museum have come to terms with Mr. C. Roach Smith for the transfer of his famous Museum of London Antiquities to our National collection.

## OUR SCRAP BOOK.

**THE BEGGAR'S OPERA.**—It may not be generally known that the song "The modes of the court" was written by Lord Chesterfield; "Virgins are like the fair flower in its lustre," by Sir Charles Hanbury Williams; "Where you censure the age," by Swift; and "Gamesters and lawyers are jugglers alike," by Mr. Fortescue, Master of the Rolls.

**POPE'S INSENSIBILITY TO MUSIC.**—Handel used frequently to meet Pope at the Earl of Burlington's. The poet one day asked the friend of Arbuthnot, of whose knowledge of music he had a high opinion, what he really thought of Handel as a musician? Arbuthnot replied, "Conceive the highest you can of his abilities, and they are far beyond anything you can conceive." Pope, nevertheless, declared that "Handel's finest performances gave him no more pleasure than the airs of an itinerant ballad singer."

**CORELLI.**—While the famous Corelli at Rome was playing some musical composition of his own to a select company in the private apartment of his patron cardinal, he observed, in the height of his harmony, that his eminence was engaged in a detached conversation, upon which he suddenly stopped short and laid down his instrument. The cardinal, surprised at the unexpected cessation, asked him if a string was broken? to which Corelli, in an honest consciousness of what was due to his music, replied, "No, Sir, I was only afraid I interrupted business." His eminence, who knew that a genius could never show itself to advantage where it had not proper regards, took this reproof in good part, and broke off his conversation to hear the whole concerto played over again.

If Covent-garden Theatre was fated to be burnt down, the fire should have burst out—provided all could have got away—in the last scene of *Le Prophete*, with Mario singing the drinking song, surrounded by his beautiful bacchantes, as the flames began to lap and twine about the gilded doors and costly draperies of the palace of Munster. But it was saddening to think of the low, dull, brutal orgy that had immediately preceded—and perhaps hastened—the catastrophe. I heard that such a scene of vicious riot and rampant snobbery had never before been witnessed in London. "It's burst out again over the property-room," said a fireman to his fellow as they passed. Here was enough matter for speculation connected with departed glories. Many were thinking of the manuscripts, the scores, and the documents destroyed; my mind wandered to humbler things. I wondered at what time was burnt the letter B, that *Gennaro* cut with his dagger from over *Borgia's* door, always of a different colour to the "orgia," and palpable as to its destination. I wondered, also, how long it took to melt the *Norma* gong; how soon to consume the fish that were thrown up to the *pescatori* on the sunny strand of Portici; how rapidly the red candles must have melted that adorned the chandelier in the act of the *Huguenots*; and whether the *Der Freischutz* owl winked when the flames deranged his machinery. And I pictured the general and hurried destruction of the Druids' beards, and Mario's long chocolate-coloured boots, and the bright breastplate in which Soldi sang the "Rataplan"—the *Sonnambula* mill-wheel with the candlestick that *Viardot* let fall from it, and the padded bricks she pushed aside with her feet when the plank cracked; the sword that Tagliafico cracked across his knee when he declared he was not an assassin—the profile horse of the statue in *Don Giovanni*—and the pony-chaise that brought on Ronconi in the *Elisir*.—*Dickens's Household Words.*

## Foreign.

**BERLIN.**—For the Mozart festival, in the hall of the "Sing-Academie," Professor Kiss modelled a colossal bust of the great artist, which, with its pedestal, was fourteen feet high. The bust rising from a perfect grove of oleanders, laurels, and other shrubs, produces a beautiful effect.

**DARMSTADT.**—The authorities met a few days ago to make arrangements for a musical festival which is to be held in this town. The festivities are to last for three days, and the town council have voted 10,000 florins towards the expenses. The Grand Duke grants the use of the theatre, which will be turned into a music hall, with permission to the orchestra and opera corps

to take part in the performances. Arrangements are to be made for excursions, so that the visitors may have an opportunity of enjoying the beautiful forest scenery in the neighbourhood. Musical assistance is promised from Cologne, Düsseldorf, and other Rhenish towns.

**DRESDEN.**—A choral society a few evenings ago gave a great treat to the public, in producing before them a dramatic reading of Goethe's *Faust*, which Prince Radziwill had set to music. The choruses were carefully given, the solo parts well sung by amateurs, and the orchestra conducted with skill. The scenes necessary to fill up the pauses in the music were declaimed by Frau Bayer-Bürek and Herr Dawison.

**PARIS.**—Mademoiselle Rose Cheri, after an absence of some duration, has made her *rentree* at the Gymnase, and the occasion was honoured by the 159th representation of *Le Demi-monde*.

On the occasion of the birth of the Imperial Prince the following theatres were opened to the public free on the 16th, at two o'clock:—The Opera, Theatre Francais, Opera Comique, Odeon, Theatre Lyrique, Vaudeville, Varietes, Gymnase, Palais Royal, Porte St. Martin, Gaité, Ambigu Comique, Cirque Imperial, and Cirque Napoleon. Long before the hour appointed for the opening an immense number of persons had assembled outside the different houses. The cost of these entertainments was at the expense of the Civil List, and at all the theatres the first *artistes* performed. The following, in addition to their ordinary performances, gave something appropriate to the occasion:—At the Grand Opera, a cantata was executed; at the Theatre Francais, an ode on the birth of the Prince Imperial; Opera Comique, a cantata; Odeon, *Le 16 Mars*; Theatre Lyrique, a cantata; Vaudeville, *L'Espoir de la France*; Varietes, *Le Berceau Imperial*; Palais Royal, 101 *Coups de Canon*; Porte St. Martin, *Divertissement Allegorique*; Gaité, *L'Enfant de la France*; Ambigu Comique, *A la Voix du Canon*; and at the Cirque Imperial, a cantata. Every theatre was crowded, generally with persons in the lower classes of society, and better conducted audiences it was impossible to find anywhere.

**SALZBURG.**—A musical festival is to be given in September next, in honour of Mozart, to which all the *artistes* of Europe are to be invited. An association has been formed to build a "Mozarteum" here, in which there will be a grand hall for concerts, and the necessary rooms for musical schools and for the Mozart archives. Mozart's son, now living in Milan, has presented the institution with an album of his father's, and the piano-forte he used at his concerts.

**SIENNA.**—A private letter gives the following account of Maria Piccolomini's benefit at the opera on the 9th instant:—"We left Florence to be present at the benefit of Piccolomini before her departure for Mantua and Paris. A great many Florentines were with us, bound on the same errand as ourselves, and the railway station was positively encumbered with bouquets of white and red camellias, ordered by her admirers, said to have been to the value of more than 100 dollars. The theatre was densely crowded; every passage was choked by people, who could not find standing room in the pit—far more, in fact, than the house was ever intended to hold. The opera was Verdi's *Trovatore*. After the first act the people lost all control over their feelings; they continued constantly applauding their favourite before the curtain, and showering bouquets at her feet. This was repeated at the conclusion of each act, and at the *finale* it appeared as if they never would cease. For half an hour she was obliged to remain and receive this boisterous homage. She was deluged with bouquets, crowned with garlands, and, amid waving of handkerchiefs, clapping of hands, shouting of *vivas*, accompanied with balloons sent from the boxes, and gold-leaf and flowers thrown on the stage, she was at length allowed to retire, but not before the lights were being extinguished. At the door she was received by the gentlemen of Sienna with candles, who formed a procession to light her home, preceded by a band of music. It was truly a most interesting sight, and one that must have been deeply felt by the person in whose honour it took place."

We are unable to reconcile this statement with that of an epistle from Turin, which declares that the (Turin) opera closed on the 16th, after a season which has saddled the manager with heavy losses. Not long ago we heard of the triumphs of Piccolomini at Turin, and demonstrations scarcely less enthusiastic than we now hear took place at Sienna. We are not aware when she is expected in Paris.

**VIENNA**—The success of the Countess Capranica, better known as Madame Ristori, the tragic actress, has been so extraordinary, so utterly beyond all expectation, that the director of the theatre has already secured her for twelve representations, to take place early in the spring of next year. Madame Ristori's history is in itself a romance. Her father and mother were members of a second-rate company, acting in Cividale, near Udine, when Adelaide was born. She made her first appearance on the stage when two months old, in the arms of her mother, in a piece called the *New Year's Present*. At the age of five she acted regularly, and seven years later joined the company of Mocalvi, an actor of no mean order; she shortly after was engaged at the royal theatre of Turin, from whence she went to Milan, Venice, and Rome. In the latter place she became acquainted with the Marquis Capranica della Grilla, who wished to marry her. His father opposed the marriage, confined him in a castle in the Campagna, from which, however, he effected his escape in the disguise of a carter. He contrived to meet his love in the Maremma, where, in a village church, in the presence of two witnesses, and the father of "the Ristori," he made her his wife. The parents of the bridegroom forgave him on condition that his wife should leave the stage. In 1847, she persuaded them to allow her to give one representation to release a poor actor from prison for debt. The sensation she made was so great, that the old marquis withdrew his opposition, and from that time she has continued acting with ever-increasing success. Why she has not been induced to visit England, we cannot understand.

All the original MSS. in Mozart's handwriting, of his works, are in the possession of the brothers Andre, of Offenbach; it is proposed that they should be purchased and placed in the archives of Vienna. A gentleman of Magdeburg has an album, which he inherited from a musician, a relation of his, containing an unpublished fugue composed by Mozart, and written by himself in this book on the eve of his departure from Leipsic to Vienna; this is, perhaps, almost the only unpublished composition of the great master.

A committee has been formed to set on foot a subscription for the purpose of purchasing the house Mozart inhabited on the Kahlenberg. It is almost in ruins, having been used for some time past as a garden-tool house.

## MUSICAL PUBLICATIONS.

**MUSICAL DIRECTORY, 1856.**

Price 1s. 6d., by post 1s. 8d. Contents:—1. A useful Almanack, with Musical Data. 2. A List of Musical Societies throughout the United Kingdom. 3. The Musical Doings of the past Year. 4. Names of Professors, Music-sellers, and Musical Instrument Manufacturers throughout the Kingdom, with their Addresses, &c. 5. Complete List of Music published throughout the Kingdom between Jan. 1 and Nov. 30, 1855. The whole forming a most complete work of reference, invaluable to the amateur, professor, and music-seller.

London: Rudall, Rose, Carte, and Co., 100 New Bond-street, and 20, Charing-cross.

**NEW SONG.**—"The Mountain

Stream," composed by J. Durrner, the words by H. L. R.—London: Chappell, 50, New Bond-street. Edinburgh: J. Purdie, 83, Princes-street.

**NEW SONG, "WE PARTED IN**

SADNESS," by Alfred Beddoe. London: John Shepherd, 98, Newgate-street. Birmingham: J. and W. Sabin, 25, Bull-street.

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Words by CHARLES JEFFREYS, music by STEPHEN GLOVER, 2s. 6d. New songs by the same author and composer:—"Dear Summer Morn," 2s. "My Cot Beside the Sea," 2s.; Jewish Maiden's Song, "O Fatherland Dearest," 2s.; and Longfellow's "Excelsior," with music by Stephen Glover; decidedly the best of all the compositions of "Excelsior."—Charles Jefferys, 21, Soho-square.

**MOTHER is the BATTLE OVER?**

or, Will my Father Come Again? Sung by Senora Marietta. Third Edition. Words by E. CAYLE; and music by B. ROEFS. Words and music are the copyright of Gustave Schourmann and Co., 86, Newgate-street.

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Piece, for the Pianoforte, illustrated in Colours by J. Brandard. Price 3s., postage free. Jullien and Co., 214, Regent-street.

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**NEW SONG, the FUNERAL BELL.**

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## MUSICAL INSTRUMENTS.

**BROWNE'S PIANOFORTE RE-**

POSITORY, 27, Soho-square.—A large and well-selected STOCK of the best PIANOFORTES, by Broadwood, Collard, and Erard; also superior second-hand instruments by the above makers. Collard's "Pianofortes for the People," in ash cases. Pianofortes purchased and taken in exchange. 27, Soho-square (Greek-street corner.)

**BISHOP AND STARR, ORGAN**

BUILDERS, 1, Lisson-grove South, have for Sale several excellent Second-hand Organs, which must be disposed of immediately, to make room for the erection of new work. Descriptions will be forwarded on application.

**THE PATENT FOUR-GUINEA**

CONCERTINA, WHEATSTONE and Co., inventors. The above (rosewood, double-action, with forty-eight ivory keys) is of superior workmanship, intended to supersede the worthless imitations commonly offered. Superior Concertinas, as supplied to Signor Regondi and the most eminent performers, at reduced prices. —20, Conduit-street, Regent-street.

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All descriptions of Life Assurance Business transacted.  
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**JOHN MESSENT, Secretary.**  
Active Agents Wanted.

**A GRAND BAZAAR will be held** early in May next, under the patronage of Her Majesty the QUEEN, the other Members of the Royal Family, and many noble and distinguished personages, whose names will be shortly published. In aid of the Special Fund of the ROYAL ASYLUM OF ST. ANN'S SOCIETY, Streatham and Aldersgate, which, by voluntary contributions, affords a home, clothing, maintenance, and education to children of once prosperous parents, orphans or not, of any nation.  
The Committee very urgently invite the kind co-operation of all who may be able, by this means, to further the objects of this most important and interesting Charity. Contributions of works of art, fancy articles, useful and ornamental needlework, English and foreign bijouterie, &c., will be gratefully received.  
Donations or contributions of goods sold entitle to votes.  
**EDWARD FREDERICK LEKES, Secretary.**  
Office, 2, Charlotte-row, Mansion-house.

**BAZAAR.—Under the Patronage of** Her Most Gracious Majesty the Queen and His Royal Highness the Prince Albert.—The Committee of Management of the HOSPITAL for CONSUMPTION and DISEASES of the CHEST beg to announce that, in order to promote the fund for carrying on this national and now extensive Charity, the usefulness of which has been increased by accommodation for 150 additional patients, and the opening of the Sanatorium at Bournemouth, a GRAND BAZAAR will be held on its behalf in June next, and, by the kindness of the Committee of the Toxophilite Society, in their beautiful grounds in the Regent's-park.  
The friends and patrons of this valuable Institution are, therefore, earnestly and respectfully solicited to prepare such articles of work as they may consider suitable for the occasion, including paintings, drawings, &c., donations also of music, autographs, minerals, botanical specimens, and other articles, and flowers, or pecuniary aid, forwarded to the Hospital, will be gratefully received and acknowledged. Further particulars will be duly published.  
**PHILIP ROSE, Hon. Secretary,**  
**OSBORN P. CROSS, Secretary.**  
Brompton, Feb. 18.

**TO METROPOLITAN AND PRO-VINCIAL MANAGERS.** "Love and Loyalty."—Mr. W. J. Robson's successful play of "Love and Loyalty" can now be acted, under arrangements, both in town and country.—Apply to Mr. W. H. Lacy, Wellington-street, Strand.

**PUPILS for the STAGE PRACTICALLY** instructed and completed for the Theatrical Profession, by Mr. EDWARD STIRLING, of the Theatre Royal, Drury Lane, and for twenty years Manager, Author, and Actor of the Theatres Royal, Drury Lane, Covent Garden, Lyceum, Strand, Adelphi, Olympic, and Surrey Theatres. Letters addressed to Mr. Stirling, 13, Tavistock-place, will be promptly attended to.

**HOLLOWAY'S OINTMENT and PILLS** INCOMPARABLE REMEDIES for SORES, WOUNDS, and ULCERS.—Mr. James Newman, residing near Emyvale, was a dreadful sufferer for four years from running ulcers in his leg. He tried all means without effect; he had been in an hospital three months, and turned out incurable. He then had recourse to Holloway's Ointment and Pills, and, by a steady perseverance in their use for a few weeks, he obtained an effectual cure, and his leg is now whole and sound, to the astonishment of his friends. Sold by all medicine vendors throughout the world; at Professor Holloway's Establishment, 224, Strand, London, and 40, Maiden-lane, New York; by A. Stampa, Constantinople; A. Guidley, Smyrna; and E. Muir, Malta.

## THEATRES (CONTINUED).

## ROYAL SURREY THEATRE.—

Lessee, Messrs. Shepherd and Creswick.—On Monday next, a drama of life, suggested by Henry Mayhew's popular work of London Labour and the London Poor, to be called **HOW WE LIVE IN THE WORLD OF LONDON.** Also an original supernatural drama, entitled **TUFELHAUSEN.** With other entertainments.

## EASTER ATTRACTIONS at ASTLEY'S.

**ASTLEY'S GREAT SPRING MEETING and NATIONAL STEEPLECHASE,** introducing Mr. William Cooke's new racing stud and company of daring jockeys, fully illustrating the exciting and perilous adventures of the chase—over hill and valley, over brake, bush, bramble, ditch, and gate—exhibiting the ludicrous positions, dilemmas, leaps, bumps, jumps, tumbles, and hairbreadth escapes, and other irresistibly comic scenes, sketches, and incidents connected with the haphazard career of horse and rider from the starting to the winning post. In order to heighten as much as may be each respective m  le, the extensive ascending and descending platforms, bridges, zigzags, semicircular and conical rakes, vanishing traps, flaps, practicable flats, and other elaborate machinery of the Amphitheatre have been entirely reconstructed, and every possible addition has been superadded which can in any way enhance the mirthful interest and excitement of a genuine English steeplechase. With new and splendid attractions in the Scenes of the Circle, and other Entertainments, for which a host of new engagements have been expressly made.

## EXHIBITIONS, &amp;C.

## CRYSTAL PALACE, SYDENHAM.

—The PALACE and PARK are OPEN to the public on Mondays at 9 a.m.; and on Tuesdays, Wednesdays, Thursdays, and Fridays at 10 a.m., on which days the admission is One Shilling; and on Saturdays at noon, when the admission is Five Shillings—closing each day at 6 p.m.  
Tickets of admission, including conveyance by railway, may be obtained at the London-bridge Terminus, and at the several Agents in London.  
Trains run from London-bridge to the Crystal Palace Station at 8.0 a.m., 9.0 a.m., and every half-hour from 10.10 a.m. to 4.10 p.m., and at 4.25, 4.50, and 5.50 p.m., returning from the Crystal Palace at short intervals throughout the day up to 6.40 p.m.

**THE WIND BAND of the Company,** consisting of 42 players, performs daily, except Saturday, on which day there is a Concert of Vocal and Instrumental Music, with a full Orchestra, at which selections from classical composers are given.  
Director of the Band—Mr. AUGUSTUS MANN.

**CRONSTADT.—Great MODEL of the ISLAND, Town and Fortifications** (taken on the spot), OPEN daily, from 11 till 9 evening, at 162, Piccadilly, corner of St James's-street. Admission, 1s. Children and schools half-price.

**GREAT GLOBE, Leicester-square.—**Easter Holidays.—Sevastopol, Model of the Siege of Cronstadt, the Baltic, Sweaborg, &c. Lectures on Russia, the Crimea, and the War.—Arms, Dresses, Pictures, and Trophies captured from the Russians.—Superb Paintings of all the Armies of Europe.—Model of the Earth. Admission to the whole building, 1s. Children and schools half-price. Open from 10 a.m. to 10 p.m. Lectures every half-hour.

**FENTON'S CRIMEAN PHOTOGRAPHS.—NOW OPEN,** at the Gallery, 53, Pall-mall, next to the British Institution, the 350 PHOTOGRAPHS of the HEROES of the WAR, the Encampments, Valley of the Shadow of Death, the Mortar Batteries, Harbour, Quays, and Plains of Balaklava, Inkerman, Sebastopol, the Redan and Malakoff, Groups of General Officers and their Staffs, taken in the Crimea, by ROGER FENTON, Esq., under the especial patronage of Her Majesty, and with the sanction of the Commanders-in-Chief. Admission, 1s. Children half-price. Daily, from 10 to 6.

**THE PHOTOGRAPHIC SOCIETY'S THIRD ANNUAL EXHIBITION is NOW OPEN** at the Gallery of the Society of Painters in Water Colours, 5, Pall-mall East. Open at 10. Admission, 1s. Evening, from 7 till 10. Admission, 6d.

## MR. ALBERT SMITH'S MONT

BLANC, Holland, Up the Rhine, and Paris, is NOW OPEN, every evening, except Saturday, at 8 o'clock. Stalls (which can be taken from a plan at the box-office, every day, between 11 and 4, without any extra charge), 3s.; Area, 2s.; Gallery, 1s. The Morning Representations take place every Tuesday, Thursday, and Saturday, at 3 o'clock.—Egyptian-hall.

## THE LION SLAYER AT HOME,

232, PICCADILLY.—MR. GORDON CUMMING describes every night, except Saturday, at 8, what he saw and did in South Africa. Morning Entertainment every Saturday at 3 o'clock. The pictures are painted by Messrs. Richard Leitch, Harrison Weir, George Thomas Wolf, Charles Haghe, and Phillips. The Music conducted by Mr. J. Colson. Admittance, 1s., 2s., and 3s. The collection on view during the day, from 11 to 6, 1s. Children half-price in the Reserved Seats and Stalls.

## MR. CHARLES OKEY'S PARIS—

People—Exhibition—Caricature—Rough sketches, &c., at 8 every Evening. Area, 1s.; stalls, 1s. 6d.—Regent Gallery, Quadrant.

## EASTER HOLIDAYS.—The ZOO-

LOGICAL GARDENS. Regent's-park, will be OPEN to visitors every day, except Saturday, on payment of 6d. each person.

## VENTRILOQUISM AND MAGIC.

—WELLINGTON YOUNG, who had the honour of performing before Her Majesty, Prince Albert, and suite, in 1846, and on the 11th and 12th of January, 1855, at Alnwick-castle, before the Duke and Duchess of Northumberland, &c., ATTENDS EVENING PARTIES with his Royal and unrivalled entertainment.—Address, 5, Moore-place, Kennington-road.

## MISS P. HORTON (Mrs. T. German

REED) will appear in her POPULAR ILLUSTRATIONS at the Royal Gallery of Illustration, 14, Regent-street, every evening, except Saturday. Full particulars at all the principal Libraries.

## EMMA STANLEY'S SEVEN AGES

of WOMAN, pronounced by the unanimous voice of the press, and by increasing audiences, to be the greatest artistic triumph of the day. Evenings at 8, and on Saturdays at 3, precisely.—St. Martin's-hall, Long-acre.

## MR. ADOLPHUS FRANCIS'S DRA-

MATIC DECLAMATIONS, every Saturday Evening, at Eight.—REGENT GALLERY, Quadrant, Regent-street.—This (Saturday) Evening, March 29, "Merchant of Venice;" Saturday Next, April 5th, "Macbeth."—Admission, 1s.; Stalls, 2s.—Mr. Francis having finished his readings at the Royal Polytechnic, is forming his spring provincial course. Secretaries apply above. Lessons in Elocution.

## ROYAL CREMORNE GARDENS.—

Admittance, ONE SHILLING. The Proprietor, Mr. T. B. Simpson, with an earnest desire to provide for the entertainment of the public in a manner worthy the refined taste of the present times, has extensively altered and improved every portion of these celebrated grounds, which, as the Season progresses, he trusts will be found complete in every department.  
The Programme for the Easter Holidays is on a more extensive scale than is usually presented at so early a period; and, as the summer advances, arrangements will be entered into with the most eminent artists, in order that nothing may be wanting to ensure a perfect success.

Monday, March 24, and during the week, will be produced an entire New Ballet, entitled AMOR FEENREICH ODER UBERALL; or, Amor's Fairy Power, Harlequin Everywhere; introducing those celebrated Terpsichorean artists, Mdle. Thrane and Miss Henrarde, with Sig. Veroni, Mr. Forrest, and a numerous Corps de Ballet. Astonishing Performances of the Brothers Elliott, Tanner's Troupe of Performing Dogs. Soirees Fantastiques by the Ethiopian Serenaders. Vivid Representation of the Storming of Sebastopol by Sea. Drawing-room Entertainment, a la Vieley, by Professor Elliott and Pupils. Cosmorama Views. Vocal and Instrumental Concerts. Dancing on the Monstre Platform to the celebrated Cremorne Band. Magnificent Fireworks by Mortram, &c.

Printed by MORTIMER and DABBY, at 140 and 141, Strand, in the Parish of St. Mary-le Strand, in the County of Middlesex; and published by JOHN SMITH, at 141, Strand, London.—SATURDAY, March 29, 1856.